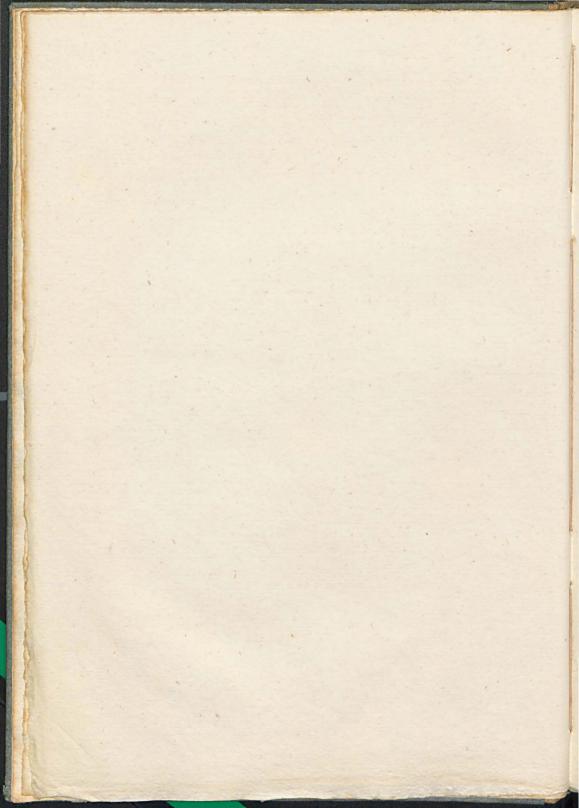
A NOTE BY WILLIAM MORRIS ON HIS AIMSINFOUNDING THE KELMSCOTT PRESS, TOGETHER WITH A SHORT DESCRIPTION OF THE PRESS BY S. C. COCKERELL, & AN ANNOTATED LIST OF THE BOOKS PRINTED THEREAT.

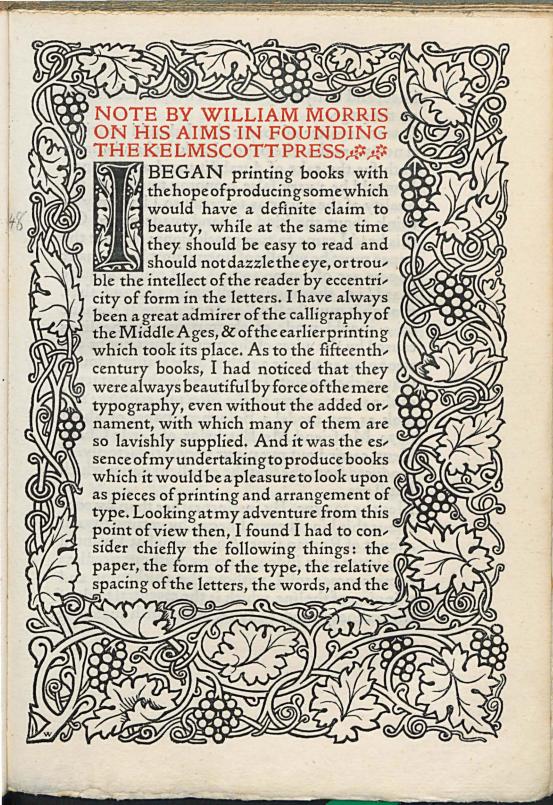
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To C. Friefax Murray, from S. C. Cockerell Mar. 287838-



A NOTE BY WILLIAM MORRIS ON HIS AIMSIN FOUNDINGTHE KELMSCOTT PRESS TOGETHER WITH A SHORT DESCRIPTION OF THE PRESS BY S. C. COCKERELL, & AN ANNOTATED LIST OF THE BOOKS PRINTED THEREAT.





lines; and lastly the position of the printed matter

on the page.

It was a matter of course that I should consider it necessary that the paper should be hand-made, both for the sake of durability and appearance. It would be a very false economy to stint in the quality of the paper as to price: so I had only to think about the kind of hand-made paper. On this head I came to two conclusions: 1st, that the paper must be wholly of linen (most hand-made papers are of cotton today), and must be quite 'hard,' i.e., thoroughly well sized; and 2nd, that, though it must be 'laid' and not 'wove' (i.e., made on a mould made of obvious wires), the lines caused by the wires of the mould must not be too strong, so as to give a ribbed appearance. I found that on these points I was at one with the practice of the papermakers of the fifteenth century; so I took as my model a Bolognese paper of about 1473. My friend Mr. Batchelor, of Little Chart, Kent, carried out my views very satisfactorily, & produced from the first the excellent paper which I still use.

Next as to type. By instinct rather than by conscious thinking it over, I began by getting myself a fount of Roman type. And here what I wanted was letter pure in form; severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary modern type, and which makes it

difficult to read; and not compressed laterally, as all later type has grown to be owing to commercial exigencies. There was only one source from which to take examples of this perfected Roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest & most Roman characters from 1470 to 1476. This type I studied with much care, getting it photographed to a big scale, & drawing it over many times before I began designing my own letter; so that though I think I mastered the essence of it, I did not copy it servilely; in fact, my Roman type, especially in the lower case, tends rather more to the Gothic than

does Jenson's.

After a while I felt that I must have a Gothic as well as a Roman fount; and herein the task I set myself was to redeem the Gothic character from the charge of unreadableness which is commonly broughtagainstit. And I feltthatthis charge could not be reasonably brought against the types of the first two decades of printing: that Schoeffer at Mainz, Mentelin at Strasburg, and Gunther Zainer at Augsburg, avoided the spiky ends and undue compression which lay some of the later type open to the above charge. Only the earlier printers (naturally following therein the practice of their predecessors the scribes) were very liberal of contractions, and used an excess of 'tied' letters, which, by the way, are very useful to the com-

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positor. So I entirely eschewed contractions, except for the '&,' and had very few tied letters, in fact none but the absolutely necessary ones. Keeping my end steadily in view, I designed a black-letter type which I think I may claim to be as readable as a Roman one, and to say the truth I prefer it to the Roman. This type is of the size called Great Primer (the Roman type is of 'English' size); but later on I was driven by the necessities of the Chaucer (a double-columned book) to get a smaller Gothic type of Pica size.

The punches for all these types, I may mention, were cut for me with great intelligence and skill by Mr. E. P. Prince, and render my designs most

satisfactorily.

Nowasto the spacing: First, the 'face' of the letter should be as nearly conterminous with the 'body' as possible, so as to avoid undue whites between the letters. Next, the lateral spaces between the words should be (a) no more than is necessary to distinguish clearly the division into words, and (b) should be as nearly equal as possible. Modern printers, even the best, pay very little heed to these two essentials of seemly composition, and the inferior ones run riot in licentious spacing, thereby producing, interalia, those ugly rivers of lines running about the page which are such a blemish to decent printing. Third, the whites between the lines should not be excessive; the modern practice of 'leading' should be used as little as possible, and

never without some definite reason, such as marking some special piece of printing. The only lead. ing I have allowed myself is in some cases a 'thin' lead between the lines of my Gothic pica type: in the Chaucer and the double-columned books I have used a 'hair' lead, and not even this in the 16mo books. Lastly, but by no means least, comes the position of the printed matter on the page. This should always leave the inner margin the narrowest, the top somewhat wider, the outside (fore-edge) wider still, and the bottom widest of all. This rule is never departed from in mediæval books, written or printed. Modern printers systematically transgress against it; thus apparently contradicting the fact that the unit of a book is not one page, but a pair of pages. A friend, the librarian of one of our most important private libraries, tells me that after careful testing he has come to the conclusion that the mediæval rule was to make a difference of 20 per cent. from margin to margin. Now these matters of spacing and position are of the greatest importance in the production of beautiful books; if they are properly considered they will make a book printed in quite ordinary type at least decent and pleasant to the eye. The disregard of them will spoil the effect of the best designed type.

It was only natural that I, a decorator by profession, should attempt to ornament my books suitably: about this matter, I will only say that I have

always tried to keep in mind the necessity for making my decoration a part of the page of type. I may add that in designing the magnificent and inimitable woodcuts which have adorned several of my books, and will above all adorn the Chaucer which is now drawing near completion, my friend Sir Edward Burne-Jones has never lost sight of this important point, so that his work will not only give us a series of most beautiful and imaginative pictures, but form the most harmonious decoration possible to the printed book.

Kelmscott House, Upper Mall, Hammersmith. Nov.11, 1895.

## A SHORT HISTORY AND DESCRIP-TION OF THE KELMSCOTT PRESS.

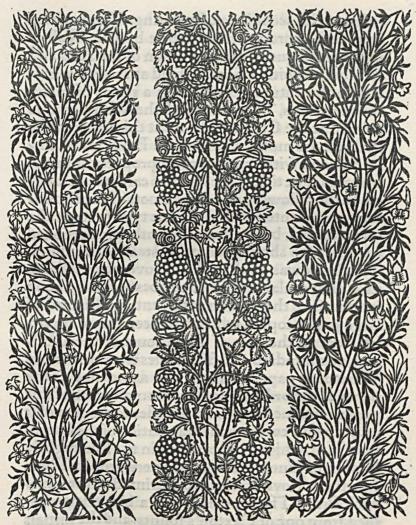
The foregoing article was written at the request of a London bookseller for an American client who was about to read a paper on the Kelmscott Press. As the Press is now closing, and its seven years' existence will soon be a matter of history, it seems fitting to set down some other facts concerning it while they can still be verified; the more so as statements founded on imperfect information have appeared from time to time in news-

papers and reviews.

As early as 1866 an edition of The Earthly Paradise was projected, which was to have been a folio in double columns, profusely illustrated by Sir Edward Burne-Jones, and typographically superior to the books of that time. The designs for the stories of Cupid and Psyche, Pygmalion and the Image, The Ring given to Venus, and The Hill of Venus, were finished, and forty-four of those for Cupid and Psychewere engraved on wood in line, somewhat in the manner of the early German masters. About thirty-five of the blocks were executed by William Morris himself, & the remainder by George Y. Wardle, G. F. Campfield, C. J. Faulkner, and Miss Elizabeth Burden. Specimen pages were set up in Caslon type, and in the Chiswick Press type afterwards used in The House of the Wolfings, but for various reasons the project went no further. Four or five years later there was a

plan for an illustrated edition of Love is Enough, for which two initial L's and seven side ornaments were drawn & engraved by William Morris. Another marginal ornament was engraved by him from a design by Sir E. Burne-Jones, who also drew a picture for the frontispiece, which has now been engraved by W. H. Hooper for the final page of the Kelmscott Press edition of the work. These side ornaments, three of which appear on the opposite page, are more delicate than any that were designed for the Kelmscott Press, but they show that when the Press was started the idea of reviving some of the decorative features of the earliest printed books had been long in its founder's mind. At this same period, in the early seventies, he was much absorbed in the study of ancient manuscripts, & in writing out and illuminating various books, including a Horace and an Omar Khay. yam, which may have led his thoughts away from printing. In any case, the plan of an illustrated Loveis Enough, like that of the folio Earthly Para dise, was abandoned.

Although the books written by William Morris continued to be reasonably printed, it was not until about 1888 that he again paid much attention to typography. He was then, & for the rest of his life, when not away from Hammersmith, in daily communication with his friend and neighbour Emery Walker, whose views on the subject coincided with his own, and who had besides a practical know-



Ornaments designed and engraved for Love is Enough.

ledge of the technique of printing. These views were first expressed in an article by Mr. Walker in the catalogue of the exhibition of the Arts and Crafts Exhibition Society, held at the New Gallery in the autumn of 1888. As a result of many conversations, The House of the Wolfings was printed at the Chiswick Press at this time, with a special type modelled on an old Basel fount, unleaded, and with due regard to proportion in the margins. The title-page was also carefully arrange ed. In the following year The Roots of the Mountains was printed with the same type (except the lower case e), but with a differently proportioned page, & with shoulder-notes instead of headlines. This book was published in November, 1889, & its author declared it to be the best-looking book issued since the seventeenth century. Instead of large paper copies, which had been found unsatisfactory in the case of The House of the Wolfings, two hundred and fifty copies were printed on Whatman paper of about the same size as the paper of the ordinary copies. A small stock of this paper remained over, and in order to dispose of it seventy-five copies of the translation of the Gunnlaug Saga, which first appeared in the Fortnightly Review of January, 1869, and afterwards in Three Northern Love Stories, were printed at the Chis. wick Press. The type used was a black-letter copied from one of Caxton's founts, and the initials were left blank to be rubricated by hand. Three co-

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pies were printed on vellum. This little book was not however finished until November, 1890.

Meanwhile William Morris had resolved to design a type of his own. Immediately after The Roots of the Mountains appeared, he set to work upon it, and in December, 1889, he asked Mr. Walker to go into partnership with him as a printer. This offer was declined by Mr. Walker; but, though not concerned with the financial side of the enterprise, he was virtually a partner in the Kelmscott Press from its first beginnings to its end, and no important step was taken without his advice & approval. Indeed, the original intention was to have the books set up in Hammersmith and printed at his office in Clifford's Inn.

It was at this time that William Morris began to collect the mediæval books of which he formed so fine a library in the next six years. He had made a small collection of such books years before, but had parted with most of them, to his great regret. He now bought with the definite purpose of studying the type & methods of the early printers. Among the first books so acquired was a copy of Leonard of Arezzo's History of Florence, printed at Venice by Jacobus Rubeus in 1476, in a Roman type very similar to that of Nicholas Jenson. Parts of this book and of Jenson's Pliny of 1476 were enlarged by photography in order to bring out more clearly the characteristics of the various letters; and having mastered both their virtues and

defects, William Morris proceeded to design the fount of type which, in the list of December, 1802. he named the Golden type, from The Golden Le gend, which was to have been the first book printed with it. This fount consists of eighty-one designs, including stops, figures, & tied letters. The lower case alphabet was finished in a few months. The first letter having been cut in Great Primer size by Mr. Prince, was thought too large, and 'English' was the size resolved upon. By the middle of August, 1890, eleven punches had been cut. At the end of the year the fount was all but complete. On Jan. 12th, 1891, a cottage, No. 16, Upper Mall, was taken. Mr. William Bowden, a retired master-printer, had already been engaged to act as compositor and pressman. Enough type was then cast for a trial page, which was set up and printed on Saturday, Jan. 31st, on a sample of the paper that was being made for the Press by J. Batchelor and Son. About a fortnight later ten reams of paper were delivered. On Feb. 18th a good supply of type followed. Mr. W. H. Bowden, who subsequently became overseer, then joined his father as compositor, and the first chapters of The Glittering Plain were set up. The first sheet appears to have been printed on March 2nd, when the staff was increased to three by the addition of a pressman named Giles, who left as soon as the book was finished. A friend who saw William Morris on the day after the printing of the page above mentioned

recalls his elation at the success of his new type. The first volume of the Saga Library, a creditable piece of printing, was brought out and put beside this trial page, which much more than held its own. The poet then declared his intention to set to work immediately on a black-letter fount; illness, however, intervened & it was not begun till June. The lower case alphabet was finished by the beginning of August, with the exception of the tied letters, the designs for which, with those for the capitals, were sent to Mr. Prince on September 11th. Early in November enough type was cast for two trial pages, the one consisting of twenty-six lines of Chaucer's Franklin's Tale and the other of sixteen lines of Sigurd the Volsung. In each of these a capital I is used that was immediately discarded. On the last day of 1891 the full stock of Troy type was despatched from the foundry. Its first appearance was in a paragraph, announcing the book from which it took its name, in the list dated May, 1892.

This Troy type, which its designer preferred to either of the others, shows the influence of the beautiful early types of Peter Schoeffer of Mainz, Gunther Zainer of Augsburg, & Anthony Koburger of Nuremberg; but, even more than the Golden type, it has a strong character of its own, which differs largely from that of any mediæval fount. It has recently been pirated abroad, and is advertised by an enterprising German firm as

'Die amerikanische Triumph. Gothisch.' The Golden type has perhaps fared worse in being remodelled in the United States, whence, with much of its character lost, it has found its way back to England under the names 'Venetian,' 'Italian,' & 'Jenson.' It is strange that no one has yet had the good sense to have the actual type of Nicholas Jenson reproduced.

The thirdtype used at the Kelmscott Press, called the 'Chaucer,' differs from the Troy type only in size, being Picainstead of Great Primer. It was cut by Mr. Prince between February and May, 1892, & was ready in June. Its first appearance is in the list of chapters and glossary of The Recuyell of the Historyes of Troye, which was issued on No-

vember 24th, 1892.

On June 2nd of that year, William Morris wrote to Mr. Prince: 'I believe in about three months' time I shall be ready with a new set of sketches for a fount of type on English body.' These sketches were not forthcoming; but on Nov. 5th, 1892, he bought a copy of Augustinus De Civitate Dei, printed at the Monastery of Subiaco near Rome by Sweynheym & Pannartz, with a rather compressed type, which appears in only three known books. He at once designed a lower case alphabet on this model, but was not satisfied with it & did not have it cut. This was his last actual experiment in the designing of type, though he sometimes talked of designing a new fount, & of having the

Golden type cut in a larger size.

Next in importance to the type are the initials, borders, & ornaments designed by William Morris. The first book contains a single recto border and twenty different initials. In the next book, Poems by the Way, the number of different initials is fifty-nine. These early initials, many of which were soon discarded, are for the most part suggestive, like the first border, of the ornament in Italian manuscripts of the fifteenth century. In Blunt's Love Lyrics there are seven letters of a new alphabet, with backgrounds of naturalesque grapes and vine leaves, the result of a visit to Beauvais, wherethe great porches are carved with vines, in August, 1891. From that time onwards fresh designs were constantly added, the tendency being always towards larger foliage and lighter backgrounds, as the early initials were found to be sometimes too dark for the type. The total number of initials of various sizes designed for the Kelmscott Press, including a few that were engraved but never used, is three hundred & eightyfour. Of the letter T alone there are no less than thirty-four varieties.

The total number of different borders engraved for the Press, including one that was not used, but excluding the three borders designed for The Earthly Paradise by R. Catterson-Smith, is fifty-seven. The first book to contain a marginal ornament, other than these full borders, was The Defence

of Guenevere, which has a half-border on p. 74. There are two others in the preface to The Golden Legend. The Recuyell of the Historyes of Trove is the first book in which there is a profusion of such ornament. One hundred and eight different designs for marginal ornaments were engraved. Besides the above-named designs, there are seven frames for the pictures in The Glittering Plain, one frame for those in a projected edition of The House of the Wolfings, nineteen frames for the pictures in the Chaucer (one of which was not used in the book), twenty-eight title-pages & inscriptions, twenty-six large initial words for the Chaucer, seven initial words for The Well at the World's End and The Water of the Wondrous Isles, four line-endings, and three printer's marks, making a total of six hundred & forty-four designs by William Morris, drawn and engraved within seven years. All the initials & ornaments that recur were printed from electrotypes, while most of the title, pages and initial words were printed direct from the wood. The illustrations by Sir Edward Burne Jones, Walter Crane, & C.M. Gere were also, with one or two exceptions, printed from the wood. The original designs by Sir E. Burne-Jones were nearly all in pencil, & were redrawn in ink by R. Catterson-Smith, and in a few cases by C. Fairfax Murray; they were then revised by the artist and transferred to the wood by means of photography. The twelve designs by A. J. Gaskin for Spenser's

Shepheardes Calender, the map in The Sundering Flood, & the thirty-five reproductions in Some German Woodcuts of the Fifteenth Century, were

printed from process blocks.

All the woodblocks for initials, ornaments, and illustrations, were engraved by W. H. Hooper, C. E. Keates, & W. Spielmeyer, except the twentythree blocks for The Glittering Plain, which were engraved by A. Leverett, and a few of the earliest initials, engraved by G. F. Campfield. The whole of these woodblocks have been sent to the British Museum, and have been accepted with a condition that they shall not be reproduced or printed from for the space of a hundred years. The electrotypes have been destroyed. In taking this course, which was sanctioned by William Morris when the matter was talked of shortly before his death, the aim of the trustees has been to keep the series of Kelmscott Press books as a thing apart, and to prevent the designs becoming stale by constant repetition. Many of them have been stolen & parodied in America, but in this country they are fortunately copyright. The type remains in the hands of the trustees, and will be used for the printing of its designer's works, should special editions be called for. Other books of which he would have approved may also be printed with it; the absence of initials and ornament will always distinguish them sufficiently from the books printed at the Kelmscott Press.

The nature of the English handmade paper used

at the Press has been described by William Morris in the foregoing article. It was at first supplied in sheets of which the dimensions were sixteen inches by eleven. Each sheet had as a watermarka conventional primrose between the initials W.M. As stated above, The Golden Legend was to have been the first book put in hand, but as only two pages could have been printed at a time, and this would have made it very costly, paper of double the size was ordered for this work, and The Story of the Glittering Plain was begun instead. This book is a small quarto, as are its five immediate successors, each sheet being folded twice. The last ream of the smaller size of paper was used on The Order of Chivalry. All the other volumes of that series are printed in octavo, on paper of the double size. For the Chaucer a stouter and slightly larger paper was needed. This has for its watermark a Perch with a spray in its mouth. Many of the large quarto books were printed on this paper, of which the first two reams were delivered in February. 1893. Only one other size of paper was used at the Kelmscott Press. The watermark of this is an Apple, with the initials W.M., as in the other two watermarks. The books printed on this paper are The Earthly Paradise, The Floure and the Leafe, The Shepheardes Calender, and Sigurd the Volsung. The last-named is a folio, and the open book shows the size of the sheet, which is about eighteen inches by thirteen. The first supply of this

Apple paper was delivered on March 15, 1895. Except in the case of Blunt's Love Lyrics, The Nature of Gothic, Biblia Innocentium, The Gold en Legend, and The Book of Wisdom & Lies, a few copies of all the books were printed on vellum. The six copies of The Glittering Plain were printed on very fine vellum obtained from Rome, of which it was impossible to get a second supply as it was all required by the Vatican. The vellum for the other books, except for two or three copies of Poems by the Way, which were on the Roman vellum, was supplied by H. Band of Brentford, and by W. J. Turney & Co. of Stourbridge. There are three complete vellum sets in existence, and the extreme difficulty of completing a set after the copies are scattered, makes it unlikely that there will ever be a fourth.

The black ink which proved most satisfactory, after that of more than one English firm had been tried, was obtained from Hanover. William Morris often spoke of making his own ink, in order to be certain of the ingredients, but his intention was

never carried out.
The binding of the books in vellum and in half-holland was from the first done by J.&J. Leighton.
Most of the vellum used was white, or nearly so,

Most of the vellum used was white, or nearly so, but William Morris himself preferred it dark, & the skins showing brown hair-marks were reserved for the binding of his own copies of the books. The silk ties of four colours, red, blue, yellow, and

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green, were specially woven and dyed. In the following section fifty-two works, in sixtysix volumes, are described as having been printed at the Kelmscott Press, besides the two pages of Froissart's Chronicles. It is scarcely necessary to add that only hand presses have been used, of the type known as 'Albion.' In the early days there was only one press on which the books were printed, besides a small press for taking proofs. At the end of May, 1891, larger premises were taken at 14, Upper Mall, next door to the cottage already referred to, which was given up in June. In November, 1891, a second press was bought, as The Golden Legend was not yet half finished, and it seemed as though the last of its 1286 pages would never be reached. Three years later another small house was taken, No. 14 being still retained. This was No. 21, Upper Mall, overlooking the river, which acted as a reflector, so that there was an excellent light for printing. In January, 1895, athird press, specially made for the work, was set up here in order that two presses might be employed on the Chaucer. This press has already passed into other hands, and the little house, with its many associations, and its pleasant outlook towards Chiswick and Mortlake, is now being transformed into a granary. The last sheet printed there was that on which are the frontispiece and title of this book.

14, Upper Mall, Hammersmith, January 4, 1898.

AN ANNOTATED LIST OF ALL THE BOOKS PRINTED AT THE KELMS, COTT PRESS IN THE ORDER IN WHICH THEY WERE ISSUED.

Note: The borders are numbered as far as possible in the order of their first appearance, those which appear on a verso or left hand page being distinguished by the addition of the letter 'a' to the numbers of the recto borders of similar design.

THE STORY OF THE GLITTERING PLAIN. WHICH HAS BEEN ALSO CALLED THE LAND OF LIVING MEN OR THE ACREOF THE UNDY, ING. WRITTEN BY WILLIAM MOR,

RIS. Small4to. Goldentype. Border 1. 200 paper copies at two guineas, and 6 on vellum. Dated April 4, issued May 8, 1891. Sold by Reeves & Turner. Bound in stiff vellum with washleather ties.

This book was set up from Nos. 81-4 of The English Illustrated Magazine, in which it first appeared; some of the chapter headings were rearranged, and a few small corrections were made in the text. A trial page, the first printed at the Press, was struck off on January 31, 1891, but the first sheet was not printed until about a month later. The border was designed in January of the same year, and engraved by W.H. Hooper. Mr. Morris had four of the vellum copies bound in green vellum, three of which he gave to friends. Only two

copies on vellum were sold, at twelve and fifteen guineas. This was the only book with washleather ties. All the other vellum-bound books have silk ties, except Shelley's Poems and Hand and Soul, which have no ties.

2. POEMS BY THE WAY. WRITTEN BY WILLIAM MORRIS. Small 4to. Golden type. In black & red. Border 1. 300 paper copies at two guineas, 13 on vellum at about twelve guineas. Dated Sept. 24, issued Oct. 20, 1891. Sold by Reeves & Turner. Bound in stiff vellum.

B This was the first book printed at the Kelms. cott Pressintwo colours. & the first book in which the smaller printer's mark appeared. After The Glittering Plain was finished, at the beginning of April, no printing was done until May 11. In the meanwhile the compositors were busy setting up the early sheets of The Golden Legend. The printing of Poems by the Way, which its author first thought of calling Flores Atramenti, was not begun until July. The poems in it were written at various times. In the manuscript, Hafbur& Signy is dated February 4, 1870; Hildebrand & Hillilel. March 1, 1871; and Love's Reward, Kelmscott. April 21, 1871. Meeting in Winter is a song from The Story of Orpheus, an unpublished poem intended for The Earthly Paradise. The last poem in the book, Goldilocks & Goldilocks, was written on May 20, 1891, for the purpose of adding to the bulk of the volume, which was then being

prepared. A few of the vellum covers were stained at Merton red, yellow, indigo, and dark green, but

the experiment was not successful.

3. THE LOVE LYRICS & SONGS OF PROTEUS BY WILFRID SCAWEN BLUNT WITH THE LOVE SON NETS OF PROTEUS BY THE SAME AUTHOR NOW REPRINTED IN THEIR FULL TEXT WITH MANY SONNETS OMITTED FROM THE EARLIER EDITIONS. LONDON MD CCCXCII. Small 4to. Golden type. In black and red. Border 1. 300 paper copies at two guineas, none on vellum. Dated Jan. 26, issued Feb. 27, 1892. Sold by Reeves & Turner. Bound in stiff vellum.

This is the only book in which the initials are printed in red. This was done by the author's wish.

4. THE NATURE OF GOTHIC A CHAPTER OF THE STONES OF VENICE. BY JOHN RUSKIN. With a preface by William Morris. Small 4to. Golden type. Border 1. Diagrams in text. 500 paper copies at thirty shillings, none on vellum. Dated in preface February 15, issued March 22, 1892. Published by George Allen. Bound in stiff vellum.

This chapter of the Stones of Venice, which Ruskin always considered the most important in the book, was first printed separately in 1854 as a sixpenny pamphlet. Mr. Morris paid more than one tribute to it in Hopes and Fears for Art. Of him Ruskin said in 1887, 'Morris is beaten gold.' 5. THE DEFENCE OF GUENEVERE, AND OTHER POEMS. BY WILLIAM MORRIS. Small 4to. Golden type. In black & red. Borders 2 & 1.300 paper copies at two guineas,

ten on vellum at about twelve guineas. Dated April 2, issued May 19, 1892. Sold by Reeves &

Turner. Bound in limp vellum.

This book was set up from a copy of the edition published by Reeves & Turner in 1889, the only alteration, except a few corrections, being in the 11th line of Summer Dawn. It is divided into three parts, the poems suggested by Malory's Morte d'Arthur, the poems inspired by Froissart's Chronicles, and poems on various subjects. The two first sections have borders, and the last has a half-border. The first sheet was printed on February 17, 1892. It was the first book bound in limp vellum, and the only one of which the title was inscribed by hand on the back.

6. A DREAM OF JOHN BALL AND A KING'SLESSON. BY WILLIAM MOR-RIS. Small 4to. Golden type. In black and red. Borders 3a, 4, and 2. With a woodcut designed by Sir E. Burne-Jones. 300 paper copies at thirty shillings, eleven on vellum at ten guineas. Dated May 13, issued Sept. 24, 1892. Sold by Reeves & Turner. Bound in limp vellum.

B This was set up with a few alterations from a

copy of Reeves & Turner's third edition, and the printing was begun on April 4,1892. The frontispiece was redrawn from that to the first edition, and engraved on wood by W. H. Hooper, who engraved all Sir E. Burne-Jones' designs for the Kelmscott Press, except those for The Wood beyond the World and The Life and Death of Jason. The inscription below the figures, and the narrow border, were designed by Mr. Morris, & engraved with the picture on one block, which was afterwards used on a leaflet printed for the Ancoats Brotherhood in February, 1894.

7. THE GOLDEN LEGEND. By Jacobus de Voragine. Translated by William Caxton. Edited by F. S. Ellis. 3 vols. Large 4to. Golden type. Borders 5a, 5, 6a, and 7. Woodcut title and two woodcuts designed by Sir E. Burne-Jones. 500 paper copies at five guineas, none on vellum. Dated Sept. 12, issued Nov. 3, 1892. Published by Bernard Quaritch. Bound in half holland, with

paper labels printed in the Troy type.

In July, 1890, when only a few letters of the Golden type had been cut, Mr. Morris bought a copy of this book, printed by Wynkyn de Worde in 1527. He soon afterwards determined to print it, and on Sept. 11 entered into a formal agreement with Mr. Quaritch for its publication. It was only an unforeseen difficulty about the size of the first stock of paper that led to The Golden Legend not being the first book put in hand. It was set up

from a transcript of Caxton's first edition, lent by the Syndics of the Cambridge University Library for the purpose. A trial page was got out in March, 1801, & 50 pages were in type by May 11, the day on which the first sheet was printed. The first volume was finished, with the exception of the illustrations and the preliminary matter, in Oct., 1891. The two illustrations and the title (which was the first woodcut title designed by Mr. Morris) were not engraved until June and August, 1892, when the third volume was approaching completion. About half a dozen impressions of the illustrations were pulled on vellum. A slip asking owners of the book not to have it bound with pressure, nor to have the edges cut instead of merely trimmed, was inserted in each copy.

8. THE RECUYELL OF THE HISTORYES OF TROYE. By Raoul Lefevre. Translated by William Caxton. Edited by H. Halliday Sparling. 2 vols. Large 4to. Troy type, with table of chapters and glossary in Chaucertype. In black and red. Borders 5a, 5, and 8. Woodcut title. 300 paper copies at nine guineas, five on vellum at eighty pounds. Dated Oct. 14, issued Nov. 24, 1892. Published by Bernard Quaritch. Bound in

limp vellum.

This book, begun in February, 1892, is the first book printed in Troy type, and the first in which Chaucer type appears. It is a reprint of the first book printed in English. It had long been a favourite with William Morris, who designed a great quantity of initials and ornaments for it, and wrote the following note for Mr. Quaritch's catalogue: 'As to the matter of the book, it makes a thoroughly amusing story, instinct with mediævalthought and manners. Forthough written at the end of the Middle Ages & dealing with classical mythology, it has in it no token of the coming Renaissance, but is purely mediæval. It is the last issue of that story of Troy which through the whole of the Middle Ages had such a hold on men's imaginations; the story built up from a rumour of the Cyclic Poets, of the heroic City of Troy, defended by Priam and his gallant sons, led by Hector the Preux Chevalier, and beset by the violent & brutal Greeks, who were looked on as the necessary machinery for bringing about the undeniable tragedy of the fall of the city. Surely this is well worth reading, if only as a piece of undiluted mediævalism.' 2000 copies of a 4to announcement, with specimen pages, were printed at the Kelmscott Press in December, 1892, for distribution by the publisher.

9. BIBLIA INNOCENTIUM: BEING THESTORY OF GOD'S CHOSEN PEOPLE BEFORE THE COMING OF OUR LORD JESUS CHRIST UPON EARTH, WRITTEN ANEW FOR CHILDREN BY J.W.MACKAIL, SOMETIME FELLOW OF BALLIOL COLLEGE, OXFORD.

8vo. Border 2. 200 on paper at a guinea, none on vellum. Dated Oct. 22, issued Dec. 9,1892. Soldby Reeves & Turner. Bound in stiff vellum.

This was the last book issued in stiff vellum except Hand & Soul, and the last with untrimmed edges. It was the first book printed in 8vo.

## 10.THE HISTORY OF REYNARD THE FOXE BY WILLIAM CAXTON. Reprinted from his edition of 1481. Edited by H.

Halliday Sparling, Large 4to. Troy type, with glossary in Chaucer type. In black & red. Borders 5a and 7. Woodcut title. 300 on paper at three guineas, 10 on vellum at fifteen guineas. Dated Dec. 15, 1892, issued Jan. 25, 1893. Published by

Bernard Quaritch. Bound in limp vellum.

B About this book, which was first announced as in the press in the list dated July, 1892, William Morris wrote the following note for Mr. Quaritch's catalogue: 'This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delight. ful as mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous an. cient Beast Epic.' The edges of this book, & of all subsequent books, were trimmed in accordance with the invariable practice of the early printers. Mr. Morris much preferred the trimmed edges. 11. THE POEMS OF WILLIAM SHAKE

SPEARE.PRINTED AFTER THE ORL

GINAL COPIES OF VENUS AND A DONIS,1503. THE RAPE OF LUCRECE, 1504. SONNETS, 1600. THE LOVER'S COMPLAINT. Edited by F. S. Ellis. 8vo. Golden type. In black and red. Borders 1 and 2. 500 paper copies at 25 shillings, 10 on vellum at ten guineas. Dated Jan. 17, issued Feb. 13, 1803. Sold by Reeves & Turner. Bound in limp vellum. A trial page of this book was set up on Nov. 1. 1802. Though the number was large, this has become one of the rarest books is sued from the Press. 12. ONEWS FROM NOWHERE: OR. AN EPOCH OF REST, BEING SOME CHAPTERS FROM A UTOPIAN RO-MANCE, BY WILLIAM MORRIS, 8vo. Golden type. In black and red. Borders oa and 4. and a woodcut engraved by W. H. Hooper from a design by C. M. Gere. 300 on paper at two guineas, 10 on vellum at ten guineas. Dated Nov. 22, 1892, issued March 24, 1893. Sold by Reeves & Turner. Bound in limp vellum.

The text of this book was printed before Shakespeare's Poems & Sonnets, but it was kept back for the frontispiece, which is a picture of the old manor house in the village of Kelmscott by the upper Thames, from which the Press took its name. It was setup from a copy of one of Reeves & Turner's editions, and in reading it for the press the author made a few slight corrections. It was the last book except the Savonarola (No. 31) in

which he used the old paragraph mark I, which was discarded in favour of the leaves, which had already been used in the two large 4 to books print-

ed in the Troy type.

13. THE ORDER OF CHIVALRY. Translated from the French by William Caxton and reprinted from his edition of 1484. Edited by F. S. Ellis. And L'ORDENE DE CHEVALE, RIE, WITH TRANSLATION BY WILLIAM MORRIS. Small 4to. Chaucer type, in black and red. Borders 9a and 4, and a woodcut designed by Sir Edward Burne-Jones. 225 on paper at thirty shillings, 10 on vellum at ten guineas. The Order of Chivalry dated Nov. 10, 1892, L'Ordene de Chevalerie dated February 24, 1893, issued April 12, 1893. Sold by Reeves & Turner. Bound in limp vellum.

This was the last book printed in small 4to. The last section is in 8vo. It was the first book printed in Chaucer type. The reprint from Caxton was finished while News from Nowhere was in the press, and before Shakespeare's Poems and Sonnets was begun. The French poem and its translation were added as an after thought, and have a separate colophon. Some of the three-line initials, which were designed for The Well at the World's End, are used in the French poem, and this is their first appearance. The translation was begun on Dec. 3, 1892, and the border round the frontispiece was designed on Feb. 12, 1893.

14. THE LIFE OF THOMAS WOLSEY, CARDINAL ARCHBISHOP OF YORK WRITTEN BY GEORGE CAVENDISH. Edited by F. S. Ellis from the author's

autograph MS. 8vo. Golden type. Border 1. 250 on paper at two guineas, 6 on vellum at ten guineas. Dated March 30, issued May 3, 1893. Sold by Reeves & Turner. Bound in limp vellum.

15. THE HISTORY OF GODEFREY OF BOLOYNE AND OF THE CONQUEST OF IHERUSALEM. Reprinted from Caxton's edition of 1481. Edited by H. Halliday Sparling. Large 4to. Troy type, with list of chapter headings & glossary in Chaucer type. In black and red. Borders 5a & 5, and woodcut title. 300 on paper at six guineas, 6 on vellum at 20 guineas. Dated April 27, issued May 24, 1893. Published by William Morris at the Kelmscott Press. Bound in limp vellum.

This was the fifth and last of the Caxton reprints, with many new ornaments and initials, & a new printer's mark. It was first announced as in the press in the list dated Dec., 1892. It was the first book published and sold at the Kelmscott Press. An announcement and order form, with two different specimen pages, was printed at the Press, besides a special invoice. A few copies were

bound in half holland, not for sale.

16.UTOPIA WRITTEN BYSIRTHO MAS MORE. A reprint of the 2nd edition of

Ralph Robinson's translation, with a foreword by William Morris. Edited by F. S. Ellis. 8vo. Chaucer type, with the reprinted title in Troy type. In black & red. Borders 4 and 2. 300 on paper at thirty shillings, 8 on vellum at ten guineas. Dated August 4, issued September 8, 1893. Sold by Reeves & Turner. Bound in limp vellum.

This book was first announced as in the press

in the list dated May 20, 1893.

17. MAUD, A MONODRAMA. BY AL-FRED LORD TENNYSON. 8vo. Golden type. In black and red. Borders 10a and 10, and woodcut title. 500 on paper at two guineas, 5 on vellum not for sale. Dated Aug. 11, issued Sept. 30, 1893. Published by Macmillan & Co. Bound

in limp vellum.

The borders were specially designed for this book. They were both used again in the Keats, and one of them appears in The Sundering Flood. It is the first of the 8vo books with a woodcuttitle. 18. GOTHIC ARCHITECTURE: A LECTURE FOR THE ARTS AND CRAFTS EXHIBITION SOCIETY BY WILLIAM MORRIS. 16mo. Golden type. In black and red. 1500 on paper at two shillings and sixpence, 45 on vellum at ten and fifteen shillings. Bound in half holland.

This lecture was set up at Hammersmith and printed at the New Gallery during the Arts and Crafts Exhibition in October & November, 1893.

The first copies were ready on October 21, & the book was twice reprinted before the Exhibition closed. It was the first book printed in 16mo. The four-line initials used in it appear here for the first time. The vellum copies were sold during the Exhibition at ten shillings, and the price was subsequently raised to fifteen shillings.

WILLIAM MEINHOLD TRANSLAT. ED BY FRANCESCA SPERANZA LADY WILDE. Large 4to. Golden type. In black & red. Border 8. 300 paper copies at four guineas, 10 on vellum at twenty guineas. Dated Sept. 15, issued November 1, 1893. Published by William

Morris. Bound in limp vellum.

Before the publication of this book a large 4to announcement and order form was issued, with a specimen page and an interesting description of the book and its author, written & signed by William Morris. Some copies were bound in half holland, not for sale.

20. BALLADS AND NARRATIVE PO-EMSBYDANTEGABRIELROSSETTI.

8vo. Goldentype. Inblack & red. Borders 4a & 4, and woodcut title. 310 on paper at two guineas, 6 on vellum at ten guineas. Dated Oct. 14, issued in November, 1893. Published by Ellis & Elvey. Bound in limp vellum.

This book was announced as in preparation

in the list of August 1, 1893.

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21.THE TALEOFKING FLORUS AND THE FAIR JEHANE. Translated by William Morris from the French of the 13th century. 16mo. Chaucer type. In black and red. Borders 11a and 11, and woodcut title. 350 on paper at seven shillings and sixpence, 15 on vellum at thirty shillings. Dated Dec. 16, issued Dec. 28, 1893. Published by William Morris. Bound in half holland. This story, like the three other translations with which it is uniform, was taken from a little volume called Nouvelles Françoises en prose du XIIIe siècle. Paris, Jannet, 1856. They were first announced as in preparation under the heading 'French Tales' in the list dated May 20, 1893. Eighty-five copies of King Florus were bought by J. and M. L. Tregaskis, who had them bound in all parts of the world. These are now in the Rylands Library at Manchester.

TERING PLAIN WHICH HAS BEEN ALSO CALLED THE LAND OF LIV. ING MEN OR THE ACRE OF THE UNDYING. WRITTEN BY WILLIAM MORRIS. Large 4to. Troy type, with list of chapters in Chaucer type. In black and red. Borders 12a and 12, 23 designs by Walter Crane, engraved by A. Leverett, and a woodcut title. 250 on paper at five guineas, 7 on vellum at twenty pounds. Dated Jan. 13, issued Feb. 17, 1894. Published by William Morris. Bound in limp vellum.

Neither the borders in this book nor six out of the seven frames round the illustrations appear in any other book. The seventh is used round the second picture in Love is Enough. A few copies were bound in half holland.

23. OF THE FRIENDSHIP OF AMIS AND AMILE. Done out of the ancient French by William Morris. 16mo. Chaucertype. In black and red. Borders 11a and 11, and woodcut title. 500 on paper at seven shillings & sixpence, 15 on vellum at thirty shillings. Dated March 13, issued April 4, 1894. Published by William Morris. Bound in half holland.

A poem entitled Amys & Amillion, founded on this story, was originally to have appeared in the second volume of the Earthly Paradise, but, like some other poems announced at the same time, it was not included in the book.

20a. SONNETS AND LYRICAL POEMS BY DANTE GABRIEL ROSSETTI. 8vo. Golden type. In black and red. Borders 1a and 1, and woodcut title. 310 on paper at two guineas, 6 on vellum at ten guineas. Dated Feb. 20, issued April 21, 1894. Published by Ellis & Elvey. Bound in limp vellum.

This book is uniform with No. 20, to which it forms a sequel. Both volumes were read for the press by Mr. W. M. Rossetti.

24. THE POEMS OF JOHN KEATS. Edited by F. S. Ellis. 8vo. Golden type. In black d 2 and red. Borders 10a and 10, and woodcut title. 300 on paper at thirty shillings, 7 on vellum at nine guineas. Dated March 7, issued May 8, 1894. Published by William Morris. Bound in

limp vellum.

This is now (Jan., 1898) the most sought after of all the smaller Kelmscott Press books. It was announced as in preparation in the lists of May 27 and August 1, 1893, and as in the press in that of March 31, 1894, when the woodcut title still remained to be printed.

25.ATALANTA IN CALYDON: ATRA-GEDY. BY ALGERNON CHARLES SWINBURNE. Large 4to. Troy type, with argument & dramatis personæ in Chaucer type; the dedication and quotation from Euripides in Greektype designed by Selwyn Image. In black & red. Borders 5a and 5, and woodcuttitle. 250 on paper at two guineas, 8 on vellum at twelve guineas. Dated May 4, issued July 24, 1894. Published by William Morris. Bound in limp vellum.

In the vellum copies of this book the colophon is not on the 82nd page as in the paper copies, but

on the following page.

26. \*\* THE TALE OF THE EMPER-OR COUSTANS AND OF OVER SEA.

Done out of ancient French by William Morris. 16mo. Chaucer type. In black and red. Borders 11a & 11, both twice, & two woodcut titles. 525 on paper at seven shillings & sixpence, 20 on vellum at two guineas. Dated August 30, issued Sept. 26, 1894. Published by William Morris. Bound in half holland.

The first of these stories, which was the source of The Man born to be King, in The Earthly Paradise, was announced as in preparation in the

list of March 31, 1894.

27.THE WOOD BEYOND THE WORLD. BY WILLIAM MORRIS. 8vo. Chaucer type. In black and red. Borders 13a and 13, and a front is piece designed by Sir E. Burne-Jones, & engraved on wood by W. Spielmeyer. 350 on paper at two guineas, 8 on vellum at ten guineas. Dated May 30, issued Oct. 16, 1894. Published by William Morris. Bound in limp vellum.

The borders in this book, as well as the ten half-borders, are here used for the first time. It was first announced as in the press in the list of March 31, 1894. Another edition was published by Law-

rence and Bullen in 1895.

28. THE BOOK OF WISDOM AND LIES. Abook of traditional stories from Georgia in Asia. Translated by Oliver Wardrop from the original of Sulkhan-Saba Orbeliani. 8vo. Golden type. In black and red. Borders 4a & 4, & woodcut title. 250 on paper at two guineas, none on vellum. Finished Sept. 29, issued Oct. 29, 1894. Published by Bernard Quaritch. Bound in limp vellum.

The arms of Georgia, consisting of the Holy Coat, appear in the woodcut title of this book.

29. THE POETICAL WORKS OF PER-CY BYSSHE SHELLEY OVOLUME I.

Edited by F.S. Ellis. 8vo. Golden type. Borders 1a and 1, & woodcut title. 250 on paper at twenty-five shillings, 6 on vellum at eight guineas. Not dated, issued Nov. 29, 1894. Published by William Morris. Bound in limp vellum without ties. Red ink is not used in this volume, though it is used in the second volume, and more sparingly in the third. Some of the half-borders designed for The Wood beyond the World reappear before the longer poems. The Shelley was first announced as in the press in the list of March 31, 1894.

30. PSALMI PENITENTIALES. An English rhymed version of the Seven Penitential Psalms. Edited by F. S. Ellis. 8vo. Chaucer type. In black and red. 300 on paper at seven shillings & sixpence, 12 on vellum at three guineas. Dated Nov. 15, issued Dec. 10, 1894. Published by Wil-

liam Morris. Bound in half holland.

Book of Hours written at Gloucester in the first half of the fifteenth century, but the Rev. Professor Skeat has pointed out that the scribe must have copied them from an older manuscript, as they are in the Kentish dialect of about a century earlier. The half-border on p. 34 appears for the first time in this book.

31. EPISTOLA DE CONTEMPTUMUN. DI DI FRATE HIERONYMO DA FER RARA DELLORDINE DE FRATI PREDICATORI LA QUALE MANDA AD ELENA BUONACCORSI SUA MADRE, PER CONSOLARLA DELLA MORTE DEL FRATELLO, SUO ZIO. Edited by Charles Fairfax Murray from the original autograph letter. 8vo. Chaucer type. In black and red. Border 1. Woodcut on title designed by C.F. Murray & engraved by W.H. Hooper. 150 on paper, and 6 on vellum. Dated Nov. 30, ready Dec. 12, 1894. Bound in half holland.

This little book was printed for Mr. C. Fairfax Murray, the owner of the manuscript, & was not for sale in the ordinary way. The colophon is

in Italian, and the printer's mark is in red.

32. THE TALE OF BEOWULF. Done out of the Old English tongue by William Morris and A. J. Wyatt. Large 4to. Troy type, with argument, side-notes, list of persons and places, and glossary in Chaucer type. In black and red. Borders 14a and 14, and woodcut title. 300 on paper at two guineas, 8 on vellum at ten pounds. Dated Jan. 10, issued Feb. 2, 1895. Published by William Morris. Bound in limp vellum.

The borders in this book were only used once again, in the Jason. A Note to the Reader printed on a slip in the Golden type was inserted in each copy. Beowulf was first announced as in preparation in the list of May 20, 1893. The verse translation was begun by Mr. Morris, with the aid of

Mr. Wyatt's careful paraphrase of the text, on Feb. 21, 1893, and finished on April 10, 1894, but the argument was not written by Mr. Morris until

Dec. 10, 1894.

33. SYR PERECYVELLE OF GALES. Overseen by F. S. Ellis, after the edition edited by J. O. Halliwell from the Thornton MS. in the Library of Lincoln Cathedral. 8vo. Chaucer type. In black and red. Borders 13a and 13, and a woodcut designed by Sir E. Burne-Jones. 350 on paper at fifteen shillings, 8 on vellum at four guineas. Dated Feb. 16, issued May 2, 1895. Published by William Morris. Bound in limp vellum.

This is the first of the series to which Sire Degrevaunt & Syr Isumbrace belong. They were all reprinted from the Camden Society's volume of 1844, which was a favourite with Mr. Morris from his Oxford days. Syr Perecyvelle was first announced in the list of Dec. 1, 1894. The shoulder-

notes were added by Mr. Morris.

34. THE LIFE AND DEATH OF JASON, A POEM. BY WILLIAM MORRIS. Large 4to. Troy type, with a few words in Chaucer type. In black & red. Borders 14a and 14, and two woodcuts designed by Sir E. Burne-Jones & engraved on wood by W. Spielmeyer. 200 on paper at five guineas, 6 on vellum at twenty guineas. Dated May 25, issued July 5, 1895. Published by William Morris. Bound in limp vellum.

This book, announced as in the press in the

list of April 21, 1894, proceeded slowly, as several other books, notably the Chaucer, were being printed at the same time. The text, which had been corrected for the second edition of 1868, and for the edition of 1882, was again revised by the author. The line-fillings on the last page were cut on metal for this book, and cast like type.

29a. THE POETICAL WORKS OF PER-CY BYSSHE SHELLEY VOLUME II. Edited by F. S. Ellis. 8vo. Golden type. In

black&red. 250 on paper at twenty-five shillings, 6 on vellum at eight guineas. Not dated, issued March 25, 1895. Published by William Morris.

Bound in limp vellum without ties.

35. CHILD CHRISTOPHER AND GOLDILIND THE FAIR. BY WILLIAM MORRIS. 2 vols. 16mo. Chaucer type. In black and red. Borders 15a & 15, and woodcut title. 600 on paper at fifteen shillings, 12 on vellum at four guineas. Dated July 25, issued Sept. 25, 1895. Published by William Morris. Bound in half holland, with labels printed in the Golden type.

The borders designed for this book were only used once again, in Hand and Soul. The plot of the story was suggested by that of Havelok the Dane, printed by the Early English Text Society.

29b.THE POETICAL WORKS OF PERCY BYSSHE SHELLEY VOLUME

III. Edited by F. S. Ellis. 8vo. Golden type. In black & red. 250 on paper at twenty-five shillings,

6 on vellum at eight guineas. Dated August 21, issued October 28, 1895. Published by William Morris. Bound in limp vellum without ties.

36. HAND AND SOUL. BY DANTE GABRIEL ROSSETTI. Reprinted from The Germ for Messrs. Way & Williams, of Chicago. 16mo. Golden type. In black and red. Borders 15a and 15, and woodcut title. 300 paper copies and 11 vellum copies for America. 225 paper copies for sale in England at ten shillings, and 10 on vellum at thirty shillings. Dated Oct. 24, issued Dec. 12, 1895. Bound in stiff vellum without ties.

This was the only 16mo book bound in vellum. The English and American copies have a slightly different colophon. The shoulder-notes

were added by Mr. Morris.

37. POEMS CHOSEN OUT OF THE WORKSOFROBERT HERRICK. Edited by F. S. Ellis. 8vo. Golden type. In black & red. Borders 4a and 4, and woodcuttitle. 250 on paper at thirty shillings, 8 on vellum at eight guineas. Dated Nov. 21, 1895, issued Feb. 6, 1896. Published by William Morris. Bound in limp vellum. This book was first announced as in preparation in the list of Dec. 1, 1894, and as in the press in that of July 1, 1895.

38. POEMS CHOSEN OUT OF THE WORKS OF SAMUEL TAYLOR COLE. RIDGE. Edited by F.S. Ellis. 8vo. Golden type. In black and red. Borders 13a and 13. 300 on paper

at a guinea, 8 on vellum at five guineas. Dated Feb. 5, issued April 12, 1896. Published by Wil-

liam Morris. Bound in limp vellum.

This book contains thirteen poems. It was first announced as in preparation in the list of Dec. 1, 1894, & as in the press in that of Nov. 26, 1895. It is the last of the series to which Tennyson's Maud, and the poems of Rossetti, Keats, Shelley, and Herrick belong.

39. THE WELL AT THE WORLD'S END BY WILLIAM MORRIS. Large 4to. Double columns. Chaucer type. In black and red. Borders 16a, 16, 17a, 17, 18a, 18, 19a and 19, and 4 woodcuts designed by Sir E. Burne-Jones. 350 on paper at five guineas, 8 on vellum at twenty guineas. Dated March 2, issued June 4, 1896. Sold by William Morris. Bound in limp vellum.

This book, delayed for various reasons, was longer on hand than any other. It appears in no less than twelve lists, from that of Dec., 1892, to that of Nov. 26, 1895, as 'in the press.' Trial pages, including one in a single column, were ready as early as September, 1892, & the printing began on Dec. 16 of that year. The edition of The Well at the World's End published by Longmans was then being printed from the author's manuscript at the Chiswick Press, and the Kelmscott Press edition was set up from the sheets of that edition, which, though not issued until October, 1896, was finished in 1894. The eight borders and the six different

ornaments between the columns, appear here for the first time, but are used again in The Water of the Wondrous Isles, with the exception of two borders.

40. THE WORKS OF GEOFFREY CHAUCER. Edited by F. S. Ellis. Folio. Chaucer type, with headings to the longer poems in Troy type. In black and red. Borders 20a to 26, woodcut title, & 87 woodcut illustrations designed by Sir E. Burne-Jones. 425 on paper at twenty pounds, 13 on vellum at 120 guineas. Dated May 8, issued June 26, 1896. Published by William Morris. Bound in half holland.

The history of this book, which is by far the most important achievement of the Kelmscott Press, is as follows. As far back as June 11, 1891, Mr. Morris spoke of printing a Chaucer with a black-letter fount which he hoped to design. Four months later, when most of the Troy type was designed and cut, he expressed his intention to use it first on John Ball, and then on a Chaucer and perhaps a Gesta Romanorum. By January 1, 1892. the Troy type was delivered, & early in that month two trial pages, one from The Cook's Tale & one from Sir Thopas, the latter in double columns. were got out. It then became evident that the type was too large for a Chaucer, and Mr. Morris decided to have it re-cut in the size known as pica. By the end of June he was thus in possession of the type which in the list issued in December, 1892, he named the Chaucer type. In July, 1892, another trial page, a passage from The Knight's Tale in double columns of 58 lines, was got out, & found to be satisfactory. The idea of the Chaucer as it now exists, with illustrations by Sir Edward Burne.

Jones, then took definite shape.

In a proof of the first list, dated April, 1892, there is an announcement of the book as in preparation, in black-letter, large quarto, but this was struck out, and does not appear in the list as printed in May, nor yet in the July list. In that for Dec., 1892, it is announced for the first time as to be in Chaucer type'with about sixty designs by E. Burne-Jones.' The next list, dated March 9,1893, states that it will be a folio and that it is in the press, by which was meant that a few pages were in type. In the list dated Aug. 1, 1893, the probable price is given as twenty pounds. The next four lists contain no fresh information, but on Aug. 17, 1894, nine days after the first sheet was printed, a notice was sent to the trade that there would be 325 copies at twenty pounds & about sixty woodcuts designed by Sir Edward Burne-Jones. Three months later it was decided to increase the number of illustrations to upwards of seventy, & to print another 100 copies of the book. A circular letter was sent to subscribers on Nov. 14, stating this & giving them an opportunity of cancelling their orders. Orders were not withdrawn, the extra copies were immediately taken up, and the list for Dec. 1, 1894, which is the

first containing full particulars, announces that all

paper copies are sold.

Mr. Morris began designing his first folio border on Feb. 1, 1803, but was dissatisfied with the design and did not finishit. Three days later he began the vine border for the first page, & finished it in about a week, together with the initial word 'Whan.' the two lines of heading, & the frame for the first picture, and Mr. Hooper engraved the whole of these on one block. The first picture was engraved atabout the same time. A specimen of the first page (differing slightly from the same page as it appears in the book) was shown at the Arts and Crafts Exhibition in October and November, 1893, and was issued to a few leading booksellers, but it was not until August 8, 1894, that the first sheet was printed at 14, Upper Mall. On Jan. 8, 1895, another press was started at 21, Upper Mall, & from that time two presses were almost exclusively at work on the Chaucer. By Sept. 10 the last page of The Romaunt of the Rose was printed. In the middle of Feb. 1806, Mr. Morris began designing the title. It was finished on the 27th of the same month and engraved by Mr. Hooper in March. On May 8, a year and nine months after the print ing of the first sheet, the book was completed. On June 2 the first two copies were delivered to Sir Edward Burne-Jones and Mr. Morris. Mr. Morris's copy is now at Exeter College, Oxford, with other books printed at the Kelmscott Press.

Besides the eighty-seven illustrations designed by Sir Edward Burne-Jones, and engraved by W. H. Hooper, the Chaucer contains a woodcut title, fourteen large borders, eighteen different frames round the illustrations, & twenty-six large initial words designed for the book by William Morris. Many of these were engraved by C. E. Keates, & others by W. H. Hooper and W. Spielmeyer. In Feb., 1896, a notice was issued respecting special bindings, of which Mr. Morris intended to design four. Two of these were to have been executed under Mr. Cobden-Sanderson's direction at the Doves Bindery, & two by Messrs. J. & J. Leighton. But the only design that he was able to complete was for a full white pigskin binding, which has now been carried out at the Doves Bindery on forty-eight copies, including two on vellum.

WILLIAM MORRIS. VOLUME I. PROLOGUE: THE WANDERERS. MARCH: ATALANTA'S RACE. THE MAN BORN TO BE KING. Medium 4to. Golden type. In black and red. Borders 27a, 27, 28a, and 28, and woodcut title. 225 on paper at thirty shillings, 6 on vellum at seven guineas. Dated May 7, issued July 24, 1896. Published by William Morris. Bound in limp vellum.

This was the first book printed on the paper with the apple water mark. The seven other volumes followed it at intervals of a few months.

None of the ten borders used in the Earthly Paradise appear in any other book. The four different half-borders round the poems to the months are also not used elsewhere. The first border was de-

signed in June, 1895.

42. LAUDES BEATAE MARIAE VIRGINIS. Latin poems taken from a Psalter written in England about A.D. 1220. Edited by S.C. Cockerell. Large 4to. Troy type. In black, red, & blue. 250 on paper at ten shillings, 10 on vellum at two guineas. Dated July 7, issued August 7, 1896. Published by William Morris. Bound in half holland.

This was the first book printed at the Kelmscott Press in three colours. The manuscript from which the poems were taken was one of the most beautiful of the English books in Mr. Morris's possession, both as regards writing and ornament. No author's name is given to the poems, but after this book was issued the Rev. E.S. Dewick pointed out that they had already been printed at Tegernsee in 1579, in a 16mo volume in which they are ascribed to Stephen Langton. A note to this effect was printed in the Chaucer type in Dec. 28, 1896, and distributed to the subscribers.

41a. THE EARTHLY PARADISE.BY WILLIAM MORRIS. VOLUME II. PARADISE.BY APRIL: THE DOOM OF KING ACRISIUS. THE PROUD KING. Medium 4to. Golden type. In black and red. Borders 29a, 29,

28a, and 28. 225 on paper at thirty shillings, 6 on vellum at seven guineas. Dated June 24, issued Sept. 17, 1896. Published by William Morris.

Bound in limp vellum.

43. THE FLOURE AND THE LEAFE, & THE BOKE OF CUPIDE, GOD OF LOVE, OR THE CUCKOW AND THE NIGHTINGALE. Edited by F. S. Ellis. Medium 4to. Troy type, with note and colophon in Chaucer type. In black and red. 300 on paper at ten shillings, 10 on vellum at two guineas. Dated Aug. 21, issued Nov. 2, 1896. Published at the Kelmscott Press. Bound in half holland.

Two of the initial words from the Chaucer are used in this book, one at the beginning of each poem. These poems were formerly attributed to Chaucer, but recent scholarship has proved that The Floure & the Leafe is much later than Chaucer, and that The Cuckow & the Nightingale was written by Sir Thomas Clanvowe about A.D.

1405-10.

44. THE SHEPHEARDES CALENDER: CONTEYNING TWELVE ÆGLOGUES, PROPORTIONABLE TO THE TWELVE MONETHES. By Edmund Spenser. Edited by F.S. Ellis. Medium 4to. Golden type. In black & red. With twelve full page illustrations by A. J. Gaskin. 225 on paper at a guinea, 6 on vellum at three guineas. Dated Oct. 14, issued Nov. 26, 1896. Published at the

Kelmscott Press. Bound in half holland.

The illustrations in this book were printed from process blocks by Walker & Boutall. By an oversight the names of author, editor, and artist

were omitted from the colophon.

WILLIAM MORRIS. VOLUME III. MAY: THE STORY OF CUPID AND PSYCHE. THE WRITING ON THE IMAGE. JUNE: THE LOVE OF ALCESTIS. THE LADY OF THE LAND. Medium 4to. Golden type. In black & red. Borders 30a, 30, 27a, 27, 28a, 28, 29a, & 29. 225 on paperatthirty shillings, 6 on vellum at seven guineas. Dated Aug. 24, issued Dec. 5, 1896. Published at the Kelmscott Press. Bound in limp vellum.

WILLIAM MORRIS. VOLUME IV. JULY: THE SON OF CRŒSUS. THE WATCHING OF THE FALCON. AUGUST: PYGMALION AND THE IMAGE. OGIER THE DANE. Medium 4to. Golden type. In black and red. Borders 31a, 31, 29a, 29, 28a, 28, 30a, & 30. Dated Nov. 25, 1896, issued Jan. 22, 1897. Published at the Kelmscott Press. Bound in limp vellum.

WILLIAM MORRIS. VOLUME V. SEPTEMBER: THE DEATH OF PARIS.

WESTOFTHE MOON. COCTOBER: THE STORY OF ACONTIUS AND CYDIPPE. THE MAN WHO NEVER LAUGHED AGAIN. Medium 4to. Golden type. In black and red. Borders 29a, 29, 27a, 27, 28a, 28, 31a, and 31. Finished Dec. 24, 1896, issued Mar. 9, 1897. Published at the Kelmscott Press. Bound in limp vellum.

WILLIAM MORRIS. VOLUME VI. NOVEMBER: THE STORY OF RHODOPE. THE LOVERS OF GUDRUN.

Medium 4to. Golden type. In black and red. Borders 27a, 27, 30a, and 30. Finished Feb. 18, issued May 11, 1897. Published at the Kelmscott Press.

Bound in limp vellum.

WILLIAM MORRIS. VOLUME VII. DECEMBER: THE GOLDEN APPLES THE FOSTERING OF ASLAUG. JANUARY: BELLEROPHON AT ARGOS. THE RING GIVEN TO VENUS. Medium 4to. Golden type. In black and red. Borders 29a, 29, 31a, 31, 30a, 30, 27a, and 27. Finished March 17, issued July 29, 1897. Published at the Kelmscott Press. Bound in limp vellum.

45. THE WATER OF THE WONDROUS ISLES BY WILLIAM MORRIS. Large 4to. Chaucer type, in double columns, with a few lines in Troy type at the end of each of the seven parts.

e2

Inblack & red. Borders 16a, 17a, 18a, 19, & 19a. 250 on paper at three guineas, 6 on vellum at twelve guineas. Dated April 1, issued July 29, 1897. Published at the Kelmscott Press. Bound in limp vellum.

Unlike The Well at the World's End, with which it is mainly uniform, this book has red shoulder notes and no illustrations. Mr. Morris began the story in verse on Feb. 4, 1895. A few days later he began it afreshin alternate prose and verse; but he was again dissatisfied, and finally began it a third time in prose alone, as it now stands. It was first announced as in the press in the list of June 1, 1896, at which date the early chapters were in type, although they were not printed until about a month later. The designs for the initial words 'Whilom' and 'Empty' were begun by William Morris shortly before his death, and were finished by R. Catterson Smith. Another edition was published by Longmans on Oct. 1, 1897.

WILLIAM MORRIS. VOLUME VIII. FEBRUARY: BELLEROPHON IN LY. CIA. THE HILL OF VENUS. EPILOGUE. L'ENVOI. Medium 4to. Golden type. In black and red. Borders 28a, 28, 29a, & 29. Finished June 10, issued Sept. 27, 1897. Published at the Kelmscott Press. Bound in limp vellum.

The colophon of this final volume of The Earthly Paradise contains the following note:

'The borders in this edition of The Earthly Paradise were designed by William Morris, except those on page 4 of volumes ii., iii., and iv., afterwards repeated, which were designed to match the opposite borders, under William Morris's direction, by R. Catterson-Smith; who also finished the initial words 'Whilom' and 'Empty' for The Water of the Wondrous Isles. All the other letters, borders, title-pages and ornaments used at the Kelmscott Press, except the Greek type in Atalanta in Calydon, were designed by William Morris.'

46. TWO TRIAL PAGES OF THE PROJECTED EDITION OF LORD BERNERS' TRANSLATION OF FROIS SART'S CHRONICLES. Folio. Chaucer type, with heading in Troy type. In black & red. Border 32, containing the shields of France, the Empire, and England, & a half-border containing those of Reginald Lord Cobham, Sir John Chandos, and Sir Walter Manny. 160 on vellum at a guinea, none on paper. Dated September, is sued October 7, 1897. Published at the Kelmscott Press. Not bound.

It was the intention of Mr. Morris to make this edition of what was since his college days almost his favourite book, a worthy companion to the Chaucer. It was to have been in two volumes folio, with new cusped initials and heraldic ornament throughout. Each volume was to have had a large frontispiece designed by Sir E. Burne-Jones; the subject of the first was to have been St. George, that of the second, Fame. A trial page was set up in the Troy type soon after it came from the foundry, in Jan., 1892. Early in 1893 trial pages were set up in the Chaucer type, and in the list for March o of that year the book is erroneously stated to be in the press. In the three following lists it is announced as in preparation. In the list dated Dec. 1,1893, & in the three next lists, it is again announced as in the press, & the number to be printed is given as 150. Meanwhile the printing of the Chaucer had been begun, & as it was not feasible to carry on two folios at the same time, the Froissart again comes under the heading 'in preparation' in the lists from Dec. 1, 1894, to June 1, 1896. In the prospectus of the Shepheardes Calender, dated Nov. 12, 1806, it is announced as abandoned. At that time about thirty. four pages were in type, but no sheet had been printed. Before the type was broken up, on Dec. 24, 1896, 32 copies of sixteen of these pages were printed & given as a memento to personal friends of the poet and printer whose death now made the completion of the book impossible. This suggested the idea of printing two pages for wider distribution. The half-border had been engraved in April, 1894, by W. Spielmeyer, but the large border only existed as a drawing. It was engraved with great skill and spirit by C. E. Keates, and the two pages were printed by Stephen Mowlem,

with the help of an apprentice, in a manner wor-

thy of the designs.

47. SIRE DEGREVAUNT. Edited by F. S. Ellis after the edition printed by J. O. Halliwell. 8vo. Chaucer type. In black and red. Borders 1a & 1, and a woodcut designed by Sir Edward Burne-Jones. 350 on paperat fifteen shillings, 8 on vellum at four guineas. Dated Mar. 14, 1896, issued Nov. 12,1897. Published at the Kelmscott Press. Bound in half holland.

This book, subjects from which were painted by Sir Edward Burne-Jones on the walls of The Red House, Upton, Bexley Heath, many years ago, was always a favourite with Mr. Morris. The frontispiece was not printed until October, 1897, eighteen months after the text was finished.

48. SYRYSAMBRACE. Edited by F. S. Ellis after the edition printed by J. O. Halliwell from the MS. in the Library of Lincoln Cathedral, with some corrections. 8vo. Chaucertype. In black and red. Borders 4a and 4, and a woodcut designed by Sir Edward Burne-Jones. 350 on paper at twelve shillings, 8 on vellum at four guineas. Dated July 14, issued Nov. 11, 1897. Published at the Kelmscott Press. Bound in half holland.

This is the third and last of the reprints from the Camden Society's volume of Thornton Romances. The text was all set up and partly printed by June, 1896, at which time it was intended to include 'Sir Eglamour' in the same volume. 49. SOME GERMAN WOODCUTS OF THE FIFTEENTH CENTURY. Being thirty-five reproductions from books that were in the library of the late William Morris. Edited, with a list of the principal woodcut books in that library, by S.C. Cockerell. Large 4to. Golden type. In red and black. 225 on paper at thirty shillings, 8 on vellum at five guineas. Dated Dec. 15, 1897, issued January 6,1898. Published at the Kelmscott Press. Bound in half holland.

Of these thirty-five reproductions twentynine were all that were done of a series chosen by Mr. Morris to illustrate a catalogue of his library, and the other six were prepared by him for an article in the 4th number of Bibliographica, part of which is reprinted as an introduction to the book. The process blocks (with one exception) were made by Walker & Boutall, and are of the same size as the original cuts.

50.THE STORY OF SIGURD THE VOLUNG AND THE FALL OF THE NIBLUNGS BY WILLIAM MORRIS.

Small folio. Chaucer type, with title & headings to the four books in Troy type. In black and red. Borders 33a & 33, and two illustrations designed by Sir Edward Burne-Jones. 160 on paper at six guineas, 6 on vellum at twenty guineas. Dated January 19, issued February 25, 1898. Published at the Kelmscott Press. Bound in limp vellum.

The two borders used in this book were al-

most the last that Mr. Morris designed. They were intended for an edition of The Hill of Venus, which was to have been written in prose by him and illustrated by Sir E. Burne-Jones. The foliage was suggested by the ornament in two Psalters of the last half of the thirteenth century in the library at Kelmscott House. The initial A at the beginning of the 3rd book was designed in March, 1893, for the Froissart, and does not appear elsewhere. An edition of Sigurd the Volsung, which Mr. Morris justly considered his masterpiece, was contemplated early in the history of the Kelmscott Press. An announcement appears in a proof of the first list, dated April, 1892, but it was excluded from the list as issued in May. It did not reappear until the list of November 26, 1895, in which, the Chaucer being near its completion, Sigurd comes under the heading 'in preparation,' as a folio in Troy type, with about twenty-five illustrations by Sir E. Burne-Jones.' In the list of June 1, 1896, it is finally announced as 'in the press,' the number of illustrations is increased to forty, and other particulars are given. Four borders had then been designed for it, two of which were used on pages 470 & 471 of the Chaucer. The other two have not been used, though one of them has been engraved. Two pages only were in type, thirty-two copies of which were struck off on Jan. 11, 1897, & given to friends, with the sixteen pages of Froissart mentioned above.

TEN BY WILLIAM MORRIS. Overseen for the press by May Morris. 8vo. Chaucer type. In black and red. Border 10, and a map. 300 on paper at two guineas. Dated Nov. 15, 1897, issued Feb. 25, 1898. Published at the Kelmscott Press. Bound in half holland.

This was the last romance by William Morris. He began to write it on Dec. 21, 1895, and dictated the final words on Sept. 8, 1896. The map pasted into the cover was drawn by H. Cribb for Walker & Boutall, who prepared the block. In the edition that Longmans are about to issue the bands of robbers called in the Kelmscott edition Red and Black Skinners appear correctly as Red and Black Skimmers. The name was probably suggested by that of the pirates called 'escumours of the sea' on page 154 of Godefrey of Boloyne.

52.LOVE IS ENOUGH, OR THE FREE, INGOFPHARAMOND: A MORALITY. WRITTEN BY WILLIAM MORRIS.

Large 4to. Troy type, with stage directions in Chaucer type. In black, red, and blue. Borders 6a and 7, and two illustrations designed by Sir Edward Burne-Jones. 300 on paper at two guineas, 8 on vellum at ten guineas. Dated Dec. 11, 1897, issued Mar. 24, 1898. Published at the Kelmscott Press. Bound in limp vellum.

This was the second book printed in three colours at the Kelmscott Press. As explained in

the colophon, the final picture was not designed for this edition of Love is Enough, but for the projected edition referred to above, on page 8.

53. A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS TOGETHER WITH A SHORT DESCRIPTION OF THE PRESS BY S. C. COCKERELL, & AN ANNOTATED LIST OF THE BOOKS PRINTED THEREAT. Octavo. Golden type, with five pages in the Troy and Chaucer types. In black and red. Borders 4a and 4, and a woodcut designed by Sir E. Burne-Jones. 525 on paper at ten shillings, 12 on vellum at two guineas. Dated March 4, issued March 24, 1898. Published at the Kelmscott Press. Bound in half holland.

William Morris for the projected edition of The Earthly Paradise described on page 7. This block and the blocks for the three ornaments on page 9 are not included among those mentioned on page 17 as having been sent to the British Museum.

VARIOUS LISTS, LEAFLETS AND AN NOUNCEMENTS PRINTED AT THE KELMSCOTT PRESS.

Eighteen lists of the books printed or in preparation at the Kelmscott Press were issued to booksellers & subscribers. The dates of these are May, July, & Dec., 1892; March 9, May 20, May 27, Aug. 1, and Dec. 1, 1893; March 31, April 21, July 2, Oct. 1 (aleaflet), & Dec. 1, 1894; July 1, & Nov. 26, 1895; June 1, 1896; Feb. 16, and July 28, 1897. The three lists for 1892, & some copies of that for Mar. 9, 1893, were printed on Whatman paper, the last of the stock bought for the first edition of The Roots of the Mountains (see p. 10). Besides these, twenty-nine announcements, relating mainly to individual books, were issued; & eight leaflets, containing extracts from the lists, were printed for distribution by Messrs. Morris & Co.

The following items, as having a more permanent interest than most of these announcements, merit

a full description:

1. Two forms of invitation to the annual gatherings of The Hammersmith Socialist Society on Jan. 30, 1892, and Feb. 11, 1893. Golden type.

2. A four page leaflet for the Ancoats Brotherhood, with the frontispiece from the Kelmscott Press edition of A Dream of John Ball on the first page. March, 1894. Golden type. 2500 copies.

3. An address to Sir Lowthian Bell, Bart., from his employés, dated 30th June, 1894. 8 pages. Golden

type. 250 on paper and 2 on vellum.

4. A leaflet, with fly-leaf, headed An American Memorial to Keats, together with a form of invitation to the unveiling of his bust in Hampstead Parish Church on July 16, 1894. Golden type. 750 copies.

60

5. A slip giving the text of a memorial tablet to Dr. Thomas Sadler, for distribution at the unveiling of it in Rosslyn Hill Chapel, Hampstead. Nov.,

1894. Golden type. 450 copies.

6. Scholarship certificates for the Technical Education Board of the London County Council, printed in the oblong borders designed for the pictures in Chaucer's Works. One of these borders was not used in the book, and this is its only appearance. The first certificate was printed in Nov., 1894, and was followed in Jan., 1896, by eleven certificates; in Jan., 1897, by six certificates; and in Feb., 1898, by eleven certificates, all differently worded. Golden type. The numbers varied from 12 to 2500 copies.

7. Programmes of the Kelmscott Press annual wayzgoose for the years 1892.5. These were printed

without supervision from Mr. Morris.

8. Specimen showing the three types used at the Press for insertion in the first edition of Strange's Alphabets. March, 1895. 2000 ordinary copies &

60 on large paper.

9. Card for Associates of the Deaconess Institution for the Diocese of Rochester. One side of this card is printed in Chaucer type; on the other there is a prayer in the Troy type enclosed in a small border which was not used elsewhere. It was designed for the illustrations of a projected edition of The House of the Wolfings. April, 1897. 250 copies.

A LIST OF THE BOOKS DESCRIB	ED
ADOTTE	age
1 The Glittering Plain (without illustrations	
2 Poems by the Way	22
3 Blunt's Love Lyrics and Songs of Proteus	23
4 Ruskin's Nature of Gothic	23
5 The Defence of Guenevere	24
6 A Dream of John Ball	24
7 The Golden Legend	25
8 The Recuyell of the Historyes of Troye	26
9 Mackail's Biblia Innocentium	27
10 Reynard the Foxe	28
11 Shakespeare's Poems and Sonnets	28
12 News from Nowhere *	29
13 The Order of Chivalry	30
14 Cavendish's Life of Wolsey	31
15 Godefrey of Boloyne	31
16 More's Útopia	31
17 Tennyson's Maud	32
18 Gothic Architecture, by William Morris	32
19 Sidonia the Sorceress	33
20 Rossetti's Ballads and Narrative Poems	33
20a ,, Sonnets and Lyrical Poems	35
21 King Florus	34
22 The Glittering Plain (illustrated)	34
23 Amis and Amile	35
24 The Poems of Keats	35
25 Swinburne's Atalanta in Calydon	36
26 The Emperor Coustans	36
27 The Wood beyond the World	37
62	

o'god i					1	page
28 The Book of Wisdom and Lies						37
29 She	lley's F	Poems, Vol.	I.	armin,	) Sumb	38
29a	**	,,	II.			41
29b	"		III.	himbh		41
		nitentiales		Haoug		38
		a, De conte	mptu	Mundi	SO MY	38
32 Bec						39
	Perecy				3.194	40
		nd Death o	of Jas	on		40
		istopher	1 150			41
		Hand and	Soul			42
37 He	rrick's	Poems				42
38 Col	eridge	s Poems		Pricate		42
39 Th	eWell a	t the World	d's E	nd		43
	aucer's		ort.	all oale		44
41 Th	e Earth	ly Paradis				47
41a	"	"		II.		48
41b	**	"	"	III.		50
41c	**	***		IV.		50
41d	11	"	"	V.		50
41e	**	"		VI.		51
41f	"	"	"	VII.		51
418	"	,,	"	VIII.		52
		atæ Mariæ		inis		48
43 lh	e Flour	re and the I	eafe	ALE, HOTE		49
44 Sp	enser's	Shepheard	es Ca	lender		49
45 The Water of the Wondrous Isles					polici	51
46 Tri	al page	s of Froissa	rt			53
47 Sir	e Degre	vaunt		questade	pristo	55
					63	

CASE TO THE RESIDENCE OF THE PARTY OF THE PA	page
48 Syr Ysambrace	55
49 Some German Woodcuts	56
50 Sigurd the Volsung	56
51 The Sundering Flood	58
52 Love is Enough	58
53 A Note by William Morris	59
99777 (000 %) 11 111111111111111111111111111111	39
I DADI DTC 97-	
LEAFLETS, &c. Various lists and announcements relating	
	A PROPERTY OF
to the Kelmscott Press	59
1. Hammersmith Socialist Society, invitation	
2. Ancoats Brotherhood leaflet	60
3. Address to Sir Lowthian Bell	60
4. An American Memorial to Keats	60
5. Memorial to Dr. Thomas Sadler	61
6. L. C. C. Scholarship Certificates	61
7. Wayzgoose Programmes	61
8. Specimen in Strange's Alphabets	61
9. Card for Associates of the Deaconess Ins	
tution for the Diocese of Rochester	61

Other works announced in the lists as in preparation, but afterwards abandoned, were The Tragedies, Histories, & Comedies of William Shakespeare; Caxton's Vitas Patrum; The Poems of Theodore Watts-Dunton; and A Catalogue of the Collection of Woodcut Books, Early Printed Books, & Manuscripts at Kelmscott House. The text of the Shakespeare was to have been prepared

by Dr. Furnivall. The original intention, as first set out in the list of May 20, 1803, was to print it in threevols. folio. A trial page from Lady Macbeth, printed at this time, is in existence. The same information is repeated until the list of July 2, 1895, in which the book is announced as to be a 'small 4to (special size),' i.e., the size afterwards adopted for The Earthly Paradise. It was not, however, begun, nor was the volume of Mr. Watts Dunton's poems. Of the Vitas Patrum, which was to have been uniform with The Golden Legend, a prospectus & specimen page were issued in March. 1804, but the number of subscribers did not justify its going beyond this stage. Two trial pages of the Catalogue were set up; some of the material prepared for it has now appeared in Some German Woodcuts of the Fifteenth Century. In addition to these books, The Hill of Venus, as stated on p. 57, was in preparation. Among works that Mr. Morris had somethought of printing may also be mentioned The Bible, Gesta Romanorum, Malo, ry's Morte Darthur, The High History of the San Graal (translated by Dr. Sebastian Evans), Piers Ploughman, Huon of Bordeaux, Caxton's Jason, a Latin Psalter, The Prymer or Lay Folk's Prayer-Book, Some Mediæval English Songs & Music, The Pilgrim's Progress, and a Book of Romantic Ballads. He was engaged on the selection of the Ballads, which he spoke of as the finest poems in our language, during his last illness. 65

The following passages are given to show the Troy & Chaucer types, and four initials that were designed for the froissart, but never used.

he land is a little land, Sirs, too much shut up within the narrow seas, as it seems, to have much space for swelling into hugeness: there are no great wastes

overwhelming in their dreariness, no great solitudes of forests, no terrible untrodden mountain/walls: all is measured, mingled, varied, gliding easily one thing into another: little rivers, little plains, swelling, speed-ily/changing uplands, all beset with handsome orderly trees; little hills, little mountains, netted over with the walls of sheep/walks: all is little; yet not foolish and blank, but serious rather, and abundant of meaning for 66

such as choose to seek it: it is neither This prison, nor palace, but a decent home. is the LL WHICH I NEL Troy

There praise nor type blame, but say that soitis: some people praise this homeliness overmuch, as if the land were the very axletree of the

world; so do not I, nor any unblinded by pride in themselves and all that belongs to them: others there are who scorn it and the tameness of it: not I any the more: though it would indeed be hard if there were nothing else in the world, no wonders, no terrors, no unspeakable beauties. Yet when we think what a small part of the world's history, past, present, & to come, is this land we live in, and how much smaller still in the history of thearts, & yet how our forefathers clung to it, and with what care and

67

pains they adorned it, this unromantic, uneventful looking land of England, surely by this too our hearts may be touched and our

hope quickened.

OR as was the land, such was the art of it while folk yet troubled themselves about such things; it strove little to impress people either by pomp or ingenuity: not unseldom it fell into commonplace, rarely itrose

into majesty; yet was it never oppressive, never a slave's nightmare or an insolent boast: & at its best it had an inventiveness, an individuality, that grander styles have never overpassed: its best too, and that was in its very heart, was given as freely to the yeoman's house, and the humble village church, as to the lord's palace or the mighty cathedral: never coarse, thoughoften rude enough, sweet, natural & unaffected, an art of peasants rather than of merchant princes or courts

iers, it must be a hard heart, I think, that does not love it: whether a man has been born among it like ourselves, or has come wonder.

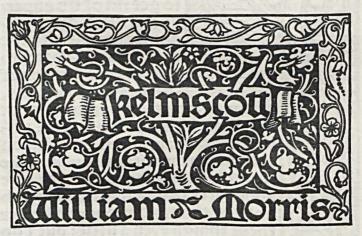
68

ingly on its simplicity from all the grandeur This over/seas the south is the 森森森森森森森森森森森森森森森森 Chaucer And Science, we have loved her well, and foly type lowed her diligently, what will she do? I fear she is so much in the pay of the countingshouse, the counting/houseand the drillsergeant, that she is too busy, and will for the present do nothing.

ET there are matters which I should have thought easy for her. say for example teach, ing Manchester how to consume its own smoke, or Leeds how to get rid of its super, fluous black dve with, out turning it into the

river, which would be as much worth ber attention as the production of the heaviest of heavy black silks. or the biggest of useless guns. Hnvhow, however it be done, unless people care about carrying on their business without making the world hideous, how can they care about art? Iknowit will cost much both of time and money to better these things even a little: but I do

not see how these can be better spent than in making life cheerful & honourable for others and for ourselves; and the gain of good life to the country at large that would result from men seriously setting about the bettering of the decency of our big towns would be priceless, even if nothing specially good befell the arts in consequence: I do not know that it would; but I should begin to think matters hopeful if men turned their attention to such things, and I repeat that, unless they do so, we can scarcely even begin with any hopeour endeavours for the bettering of the Arts. (from the lecture called The Lesser Hrts, in hopes and fears for Hrt, by William Morris, pages 22 and 33.)



THIS WAS THE LAST BOOK PRINT, ED AT THE KELMSCOTT PRESS. IT WAS FINISHED AT NO. XIV UPPER MALL, HAMMERSMITH, IN THE COUNTY OF LONDON, ON THE FOURTH DAY OF MARCH, MDCCCX, CVIII. SOLD BY THE TRUSTEES OF THE LATE WILLIAM MORRIS AT THE KELMSCOTT PRESS.

